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THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

Prod.No: 52085

"THE SAME TRICK TWICE"

VTR/THS/2515

by

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PRODUCER

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DIRECTED BY

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CAMERA REHEARSALS: WEDNESDAY, 18TH FEBRUARY 1970, 10.00-19.30 } - STUDIO 1, TEDDINGTON.
THURSDAY, 19TH FEBRUARY 1970, from 10.15 }

VTR: THURSDAY, 19TH FEBRUARY 1970, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A. DURATION: 51'00" + 2 COMMERCIAL BREAKS.

Prod.No: 32085

VTR/THS/2515

"CALLAN" (6)

"THE SAME TRICK TWICE"

CAST:

Callan	EDWARD WOODWARD	Mallory	PATRICK O'CONNELL
Hunter	WILLIAM SQUIRE	Bishop	GEOFFREY CHATER
Cross	PATRICK MOWER	Jean Price	TRISHA NOBLE
Lonely	RUSSELL HUNTER	Freddy	HAROLD INNOCENT
Surtees	RICHARD HURDALL	W. German Captain/ Interviewer..	ANDREW SACHS

+ 5 walk-ons & 1 extra all thru the JD AGENCY:

BARON OMIDI (Russian spy), BERNARD MISTOVSKI (F.O. man doubling in Gents' scene), JAY NEIL (British Army Capt. doubling in Gents' scene), CHRISTOPHER HOLMES (British Army Lieut. doubling in 1st Corridor scene), ROYSTON FARRELL (W. German Lieut. doubling in 2nd Corridor scene); SCOTT ANDREW (W. German sentry).

Floor Manager	DENVER THORNTON	Technical Supervisor ..	JOHN EVELEIGH
P.A.	PADDY DEWEY	Lighting Supervisor ...	BILL LEE
Stage Manager	MYRTLE VINCENT	Senior Cameraman	ROY EASTON
Asst. Floor Manager ..	STUART ORME	Sound Supervisor	RON FERRIS
Call Boy	PETER ELLIS	Vision Mixer	PETER PHILLIPS
P.A. Timer	EDNA EWING	Racks	BERT WHITE
Wardrobe Supervisor ..	JILL SILVERSIDE	Grams	BRIAN HIBBERT
Make-Up Supervisor ...	BARBARA COLE	Graphic Designer	KEITH PAISLEY
		Film Editor	ROY HAYDEN

SCHEDULE:

WEDNESDAY, 18TH FEBRUARY:

Camera rehearsal 10.00-13.15
LUNCH BREAK 13.15-14.15
Camera rehearsal 14.15-19.30

THURSDAY, 19TH FEBRUARY:

Camera rehearsal 10.15-12.00
Line-up and make-up 12.00-13.00
LUNCH BREAK 13.00-14.00
Dress rehearsal 14.00-15.45
TEA BREAK, line-up and
make-up 15.45-16.45

VTR 16.45-19.15 (Partial assembly editing)
Technical clear 19.15-19.30 (VTR/THS/2515)

TECHNICAL REQUIREMENTS:

4 + 1 pedestal cameras, (1 cam. to be bridged for interview scene), normal monitors + bank of monitors in Hunter's Office (1 of these, 9" Pye monochrome, to be PRACT.)

3 booms + miniboom, (gun mic. in miniboom), slung mic. in Surtees' vestibule, 2 stand mics. for interview scene. 2 fishpoles. Grams, tape, fold-back. Slight echo for Cellar scenes. PRACT. tape recorders in Hunter's Office & Cellar.

PRACT. telephones: Frontier Post (German ring)/Hunter's Office, Surtees' Flat/Hunter's Office, Surtees' Flat/Freddy's Studio, Jean's Flat/Hunter's Office. Telephones to ring in Frontier Post, Surtees' Flat, Hunter's Office & Jean's Flat. Gun shot generator.

35mm. T/C (16mm. sound) for "CALLAN" opening titles, 16mm. double-headed T/C for 8 specially shot sequences. Scanner for op. & closing captions, slide machine for act breaks & closing "Thames" slide.

SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1</u>						
<u>OPENING CREDIT SEQUENCE:</u> <u>T/C (35/16mm) & CAPTION SCANNER</u>				GRAMS		1
<u>TELECINE (1): (16mm)</u> <u>FRONTIER POST - EXT.</u> <u>(1'21")</u>	DAY	Callan Extras	-	SOF	-	1
1. FRONTIER POST - INT.	DAY	Callan Bishop German Capt. Prisoner Extras	1: A. 3: A. 4: A.	A-1 B-1	1-8	1-4
2. HUNTER'S OFFICE - INT.	DAY	Hunter Cross Callan (off)	1: B. 2: A.	C-1 A-1	9-10	4
3. FRONTIER POST - INT.	DAY	Callan Bishop Mallory Surtees German Capt. Extras	1: A. 3: A. 4: A. 5: A.	A-1 B-1	11-22	4-7
<u>TELECINE (2): (16mm)</u> <u>CAR - INT./EXT.</u> <u>(2'20")</u>	DAY	Callan Mallory	-	SOF	-	7-9
4. HUNTER'S OFFICE - INT.	DAY	Callan Hunter Bishop Surtees Interviewer	1: B. 2: A. 3: B. 5: B.	B-2 C-1 2 STAND MICS. on monitor	23-39	9-13
5. SURTEES' FLAT, INT.	DAY	Surtees Cross	1: C. 2: B. 4: B	B-3 C-2	40-61	13-17
<u>ASSEMBLY EDIT</u>						
6. HUNTER'S OFFICE - INT.	DAY	Hunter Cross Callan	1: B. 2: A. 3: B.	C-1	62-72	17-20
<u>ASSEMBLY EDIT</u>						
7. CALLAN'S FLAT - INT.	NIGHT	Callan Mallory	1: D. 3: C. 4: C.	A-2	73-86	20-23
<u>ASSEMBLY EDIT</u>						
8. HUNTER'S OFFICE - INT. (+ end of act slide)	DAY	Callan Hunter Bishop	1: B. 2: A. 3: B.	B-2 C-1	87-104	23-26

	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 2</u>							
	<u>Beginning of act slide into:</u>						
9.	GENTS' - INT.	NIGHT	Lonely Callan Extras	1: E. 2: C.	A-1	105-112	27-29
<u>POSSIBLE ASSEMBLY EDIT</u>							
	<u>TELECINE (3): (16mm)</u> FLATS - EXT. (0'23")	DAY	Cross Coalman	-	SOF	-	30
10.	CELLAR - INT. <u>including:</u> <u>TELECINE (4): (16mm)</u> FLATS - EXT. (0'33")	DAY	Lonely Callan Cross	1: F. 3: D.	MINI- BOOM-1	113-115	30-31
<u>ASSEMBLY EDIT</u>							
11.	SURTEES' CORRIDOR, INT.	DAY	Callan Extra	4: D. 5: C.	F/P A-1 SLUNG MIC	116-118	32
12.	SURTEES' FLAT - INT.	DAY	Callan Lonely Freddy (off)	1: G. 2: B.	B-4 C-2 A-3	119-124	32-34
13.	FREDDY'S STUDIO - INT.	DAY	Freddy Callan (off)	3: E.	A-3 B-4	125	34
<u>ASSEMBLY EDIT</u>							
14.	HUNTER'S OFFICE - INT.	DAY	Callan Mallory Hunter Cross	1: B. 2: A. 3: B.	B-2 C-1	126-135	34-37
<u>ASSEMBLY EDIT</u>							
15.	FREDDY'S STUDIO - INT.	DAY	Freddy Callan	1: H. 2: E. 3: F.	A-3 F/P A-2	136-150	37-41
16.	CELLAR - INT.	DAY	Cross Surtees (off)	3: D.	MINI- BOOM-1 B-4	151	41-42
17.	SURTEES' FLAT - INT.	DAY	Surtees Voice (off)	4: E.	B-4 C-1	152	42-43
	<u>TELECINE (5): (16mm)</u> CANAL - EXT. (1'11")	DAY	Callan Jean	-	SOF	-	43

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 2 (contd.)</u>						
18. JEAN'S FLAT - INT.	DAY	Jean Callan	1: J. 3: G, H. 5: D.	A-4 B-5 MINI- BOOM-2	153-164	43-45
19. HUNTER'S OFFICE - INT. (+ end of act slide)	DAY	Hunter Bishop (Surtees & Voice on tape)	2: A. 4: F.	C-1	165-167	45-46

ACT 3

<u>Beginning of act slide into:</u>						
20. CALLAN'S FLAT - INT.	NIGHT	Callan Hunter	1: D. 2: F. 3: J, O.	A-2	168-195	47-51
21. CELLAR - INT.	NIGHT	Mallory	5: E.	MINI- BOOM-1	196	51
<u>ASSEMBLY EDIT</u>						
22. SURTEES' CORRIDOR, INT.	NIGHT	Callan Extra	3: K. 5: C.	F/P A-3 SLUNG MIC.	197-198	52
23. SURTEES' FLAT, INT.	NIGHT	Surtees Callan	4: B. *5: F. *(Corridor)	B-3 C-2 SLUNG MIC.	199-201	52-53
<u>TELECINE (6): (16mm)</u>						
FLATS - EXT. (0'18")	NIGHT	Mallory Housewife	-	SOF	-	53
24. SURTEES' FLAT - INT. <u>including:</u> SURTEES' CORRIDOR, INT.	NIGHT	Surtees Callan Jean	1: G 2: B. 3: L. 4: H, B. 5: F.	B-3 C-2 SLUNG MIC.	202-232	53-59
25. HUNTER'S OFFICE - INT.	NIGHT	Cross Hunter	1: B	C-1	233	59
26. SURTEES' CORRIDOR, INT.	NIGHT	Callan	5: C	F/P A-1	234	59
27. SURTEES' FLAT - INT.	NIGHT	Surtees	4: B	B-3	235	59
<u>ASSEMBLY EDIT</u>						
28. HUNTER'S OFFICE - INT.	NIGHT	Callan Hunter	1: B.	C-1	236	60
<u>TELECINE (7): (16mm)</u>						
FLATS - EXT/INT. (0'19")	NIGHT	Cross	-	SOF	-	60

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 3 (contd.)</u>						
29. CELLAR - INT.	NIGHT	Cross Mallory	3: D.	MINI- BOOM-1	237	60
<u>ASSEMBLY EDIT</u>						
30. SURTEES' CORRIDOR, INT.	NIGHT	Cross	5: F.	F/P A-1	238	61
31. HUNTER'S OFFICE, INT.	NIGHT	Callan Hunter	1: B. 2: A.	C-1	239-242	61-62
32. SURTEES' FLAT, INT.	NIGHT	Cross Surtees' body	4: E.	B-4	241	62
33. HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan	1: B	C-1	242	62
<u>ASSEMBLY EDIT</u>						
34. SURTEES' FLAT, INT.	NIGHT	Cross Hunter Callan Surtees' body	4: E.	B-4 C-2	243	62-63
<u>ASSEMBLY EDIT</u>						
35. JEAN'S FLAT - INT.	NIGHT	Jean Callan Mallory	1: J. 3: H, G.	A-4 MINI- BOOM-2	244-247	64-65
36. <u>INTERCUTTING:</u> HUNTER'S OFFICE, INT. & JEAN'S FLAT, INT.	NIGHT "	Hunter Jean Callan	2: A. 1: J.	C-1 A-4	248-251	65-67
<u>TAPE STOP for SPECIAL F/X</u>						
37. JEAN'S FLAT - INT.	NIGHT	Mallory Jean Callan	1: J. 3: G.	A-4 MINI- BOOM-2	252-255	67
<u>ASSEMBLY EDIT</u>						
38. HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan	1: B. 2: A.	C-1	256-259	67-68
<u>CLOSING CREDIT SEQUENCE:</u> FLOOR CAPTION, CAPTION SCANNER & FINAL SLIDE				GRAMS	260	68-69
			4: Caption.			

VTR/THS/2515

ACT 1

FADE UP TELECINE (35mm/16mm)
THAMES PICTORIAL SYMBOL
(0'07") into "CALLAN"
OPENING TITLES (0'54").

OPENING CREDIT SEQUENCE.

S.O.F.

(THEME
MUSIC)

SUPER (INLAY) CAPTION SCANNER

- (1) "THE SAME TRICK TWICE"
- (2) by BILL CRAIG

TAKE OUT CAPTION SCANNER

TELECINE (16mm) (1'21")
RIFLE lying against HEDGE.

T/C (1). EXT. FRONTIER POST. DAY. S.O.F.

EAST GERMAN SENTRY COMES
to BARRIER & SHOUTS X to
WEST GERMAN SENTRY.

E. GERMAN SENTRY: (SHOUTS, IN
GERMAN) Relax, Fritz, it's not
time yet.

CALLAN COMES FORWARD to
WEST GERMAN BARRIER, LOOKS
at his WATCH, then TURNS
& WALKS FAST to FRONTIER
POST DOOR. (1'17")

1. 3 (A)

1. INT. FRONTIER POST. DAY.

BOOMS
A-1, B-1

SEE HAND-CUTTS on
PRISONER.

PULL BACK to 3-S as
CAPTAIN COMES to SIT
behind DESK.

SEE CALLAN ENTER & JOIN
C. GROUP.

GRAMS F/X:
FEELING OF
DAWN IN
ISOLATED
COUNTRY -
THIN DAWN
CHORUS, etc
(thru scene)

2. 1 (A)

2-S, BISHOP & FOREIGN
OFFICE MAN.

Preview 4

(On 1, Shot 2)

PAN BISHOP & F.O. MAN R.
to SEE CALLAN COMING OVER
TO THEM.

LET F.O. MAN GO L,
finishing with 2-S, CALLAN
& BISHOP.

BISHOP: They're cutting it a bit
fine, aren't they?

CALLAN: They'll be here - dead on
time./

3. 4 (A)
C.M.S. BISHOP.

PULL BACK as HE MOVES u/s,
& FIND CALLAN for 2-S.

(PAUSE)

BISHOP: Perhaps we should wait
up at the barrier.

CALLAN: In this lot? You'd catch
your death. You worry too much,
Mr. Bishop.

BISHOP: You think so, Callan, do
you?

4. 1 (A)
C.M.S. PRISONER with LOWER
HALF of CALLAN &/or BISHOP.

CALLAN: Is he worried?/

He's got
a damn sight more reason, if they
don't make the swop.

BISHOP: He can't be all that
useful to them. Not after five
years./

5. 4 (A)
TIGHT 2-S, CALLAN & BISHOP.

Did he - um - say much to
you on the way over?

Preview 1

(On 4, Shot 5)

CALLAN: He hasn't said a blind word since we pulled him in back in '65. Don't even expect him to say goodbye. He's a trained man, that one.

BISHOP: Still, we haven't come badly out of the bargaining.

6. 1 (A)
2-S, CALLAN & BISHOP.

CALLAN: Uh-huh? Foreign Office feeling pleased with itself?

BISHOP: Two of ours for one of theirs.

CALLAN: Yes, but we give stamps.

BISHOP: You are very off-hand, Callan, about the return of your agents.

CALLAN: Well now, who said Surtees and Mallory were our agents?

BISHOP: I shouldn't have thought that there was much point in persisting with the denial since Surtees made a full confession.

CALLAN: There's all sorts of confessions.

BISHOP: I must say I was a bit surprised to learn you'd recruited a chap like that. He always struck me as being rather ... naive - for your line of work.

TRACK BACK as CALLAN &
BISHOP COME 3 or 4 STEPS
d/s.

Preview 4

(On 1, Shot 6)

PUSH u/s with CALLAN &
BISHOP & SEE CAPTAIN at
PHONE in b/g for 3-S.

CALLAN: You know him, then?

BISHOP: We were up at Oxford -

7. 4 (A)
C.M.S. CAPTAIN.

F/X: GERMAN TELEPHONE RINGS./

(1 TO POS.B, HUNTER'S
OFFICE, FAST)

CAPTAIN: (IN GERMAN) Hallo,
Buchmann here.

TAPE

VOICE: (DISTORT, ON TAPE)
(IN GERMAN) They should be
with you now.

CAPTAIN: (IN GERMAN) Right.
Thank you. (PHONE DOWN) (HE
NODS "YES" TO CALLAN)/

8. 3 (A)
3-S, CAPTAIN, BISHOP &
CALLAN.

CALLAN: Dead on time.

As CALLAN COMES FORWARD,
CRAB R. to FAV. CALLAN &
PRISONER, & PUSH IN on
HAND-CUFFS.

Come on, mate,
you're going home.

9. 2 (A)
M.C.U. HUNTER, looking R.

2. INT. HUNTER'S OFFICE. DAY. BOOM C-1

HUNTER: (ON PHONE) Right,
Callan - rake around the old
bones, but don't disturb them
too much. I want those
questions answered.

GRAM F/X:
HUNTER'S
OFFICE
ATMOSPHERE
(as for
series

⁺
BOOM A-1

CALLAN: (DISTORT) Leave it
to me, sir./

10. 1 (B)
M.S. CROSS ENTERING L.

PAN HIM R. for 2-S.

HUNTER: (PHONE DOWN) They've
made the exchange.

11. 4 (A)
As directed.

3. INT. FRONTIER POST. DAY.

BOOMS
A-1, B-1

GRAM F/X
a/b - FOWE
BIRDS.

Preview 3

(On 4, Shot 11)

(1 TO POS.A, FRONTIER
POST)

BISHOP: A brief pause in your first steps into freedom, gentlemen, while we organise the transport and attend to a few necessary formalities. May I now take this opportunity of welcoming you both back to the free world? I hope it will not be too long before the unfortunate experience of the past five years becomes no more than a distant, unhappy memory./

12. 3 (A)
2-S, CALLAN & BISHOP.

BRING CALLAN d/s L. for
3-S with MALLORY & SURTEES.
LOSE BISHOP.

CALLAN: And let me be the first to say - the next round's on you./

13. 5 (A)
C.M.S. BISHOP.

BISHOP: Very thoughtful of you./

14. 4 (A)
3-S, SURTEES, CALLAN, BISHOP.

CALLAN: Cheers. Sorry, I could only find three cups./

15. 5 (a/b)
(C.M.S. Bishop)

BISHOP: Let me introduce Mr. David Callan, of/-

16. 4 (A)
2-S, SURTEES & CALLAN.

CALLAN: I've been assigned to look after you, Mr. Surtees. For the next few weeks, that is.

17. 5 (A)
M.C.U. BISHOP.

SURTEES: Look after me?/

18. 4 (a/b)
(2-S, Surtees & Callan)

CALLAN: You know, help you to find your feet. Keep the Press off your back./ They're bound to be around pestering you with a lot of questions.

SURTEES: I have no objections to answering their questions.

Preview 1

(On 4, Shot 18)

CALLAN: Of course not. But all in good time, eh? We'll have one or two of our own to ask. Still, that can wait till we get to East Grinstead.

19. 1 (A)
M.C.U. MALLORY.

SURTEES: Where?/

CALLAN: A little private nursing home we've fixed up. I think you'll like it./

20. 3 (A)
M.C.U. CALLAN.

Give you a few days' rest, get yourself a proper medical check-up. All at the Government's expense.

As CALLAN GOES u/s, PULL to 3-S with MALLORY & SURTEES.

SURTEES: For which Government Department do you work, Mr. Callan?

(4 REPO. FURTHER L)

CALLAN: Well now, I doubt if you've actually heard of us. We handle things.

SURTEES: One of the Security services?

21. 4 (L. of A)
M.C.U. SURTEES.

CALLAN: (PAUSE) In a manner of speaking./

SURTEES: Oh yes, you'll look after me!

PAN HIS HAND to CALLAN as HE THROWS DRINK in CALLAN'S FACE.

22. 1 (A)
GROUP, FAV. SURTEES & BISHOP.

BISHOP: Gentlemen - please!/

SURTEES: What I have to say will be said in the public press - not in a private nursing home.

(CAPS. 3, 4 & 5 CLEAR
SEP)

Telecine next

GRAM F/ :
CAR HORN.

(On 1, Shot 22)

BISHOP: Sounds as though we're ready to leave. If you'll come with me, Surtees.

CRAB L. as SURTEES & BISHOP
GO OUT of FRAME R.

FIND CALLAN & ADMIT MALLORY
L.

MALLORY: Come on, Callan. You can look after me, instead.

LET THEM GO R.

TELECINE (16mm) (2'20")
MOTOR-CYCLIST KICK STARTS
MACHINE f/g, & MOTORCADE
MOVES OFF. (2'16")

T/C (2). EXT./INT. CAR. DAY. S.O.F.

CUT to CALLAN & MALLORY
INT. CAR with 2ND CAR
FOLLOWING.

MALLORY: Have you got a fag?

CALLAN: Yes, I brought you a packet.

(1 TO POS.B, 3 TO POS.B,
HUNTER'S OFFICE; 4 TO
POS.B, SURTEES' FLAT;
5 TO POS.B, INTERVIEW SET)

MALLORY: (PAUSE) Mild.

CALLAN: Got used to their brand?

MALLORY: It burns like yak's dung, but at least you can taste it. What was all that about back there?

CALLAN: Thought you might know. Suppose he's gone round the twist?

MALLORY: Possibly.

CALLAN: How was he on the journey?

MALLORY: They brought us in separate cars. What interest does your Section have in him?

(On T/C (2))

CALLAN: You know I can't answer that. (PAUSE) So that's the first you've seen of him in five years?

MALLORY: Since they took me into that room in K.G.B. headquarters to hear his confession.

CAR PASSES 4 SOLDIERS
JOG-TROTting ALONG ROAD.

CALLAN: Blew you sky-high, didn't he?

MALLORY: Me, Kuslov, Ledney, Surkov. Half a dozen others. I've got things to say, Callan, and I've been waiting a long time to say them.

CALLAN: Feel free - if you'll pardon the expression.

MALLORY: I'll hang on a bit longer until I meet the fool who used an incompetent amateur like Surtees as a courier.

CALLAN: Wasn't too bright, was it?

MALLORY: Bright? They had the lot out of him inside twenty-four hours - names, covers, post-boxes. Then they hauled me in, and he gave a repeat performance.

CALLAN: Under pressure?

MALLORY: Not so much as a slap on the wrist. Callan, what in God's name ever possessed us to employ him?

Preview 3

(On T/C (2))

CALLAN: That's just the trouble,
mate. We never did.

MALLORY REACTS.

23. 3 (B)

TIGHT 2-S, CALLAN &
HUNTER, both PROFILE.

4. INT. HUNTER'S OFFICE. DAY.

BOOMS
B-2, C-1

GRAM F/X
a/b, thru
scene.

HUNTER: You could have stopped
him talking to the reporters.

CALLAN: Stop him? What was I
supposed to do? Clobber him when
he opened his mouth?

BISHOP: (OFF) It might have
made fractionally larger head-
lines.

As THEY TURN, PULL FOCUS
to BISHOP.

HE COMES FORWARD.

FAVOUR the NEWSPAPER.

24. 1 (B) (As Bishop moves)

3-S, CALLAN, BISHOP X-ing
f/g L, with HUNTER b/g R.

HUNTER: (INTO INTERCOM) Run
that clip again, and cut out all
the early stuff. (INTERCOM OFF)
Switch on the box, Callan.

LIT CALLAN GO L.

You've

25. 2 (A)

2-S, BISHOP with CALLAN
COMING R. to HIM.

met Callan, of course./

BISHOP: Mmm.

CALLAN: You said you were Foreign
Office.

Preview 1

(On 2, Shot 25)

26. 1 (B)
M.C.U. HUNTER.

BISHOP: In addition to swearing and smoking, I also tell lies. This is bad, Hunter. This is very, very bad./

27. 3 (B) (PAUSE)
2-S, BISHOP X-ing R. of CALLAN to SIT.

ON FLOOR MONITOR SELECT in MONOCHROME: VTR "FLASH" (delayed line) - MIXING TO:
27A. 5 (B) - C.M.S. SURTEES.

CALLAN: Just a minute, who is this?

(PAUSE)

Well, come on - who is it?

⁺
2 STAND MICS.
for INTERVIEW

28. 2 (A)
BISHOP with MONITOR L.

BISHOP: Shh ... it's on./

CALLAN: Ad lib. over Interviewer's first line.

INTERVIEWER: (ON MONITOR) And now that you're safely home, Mr. Surtees, do you feel any bitterness towards the Soviet Union?

PUSH IN SLOWLY to MONITOR.

SURTEES: (ON MONITOR) The conditions in the camp were harsh, but I was treated as they would treat any other spy. I have no bitter feelings.

INTERVIEWER: (ON MONITOR) You're aware, of course, that official sources deny that you had any connection whatsoever with British Intelligence?

SURTEES: (ON MONITOR) I'm aware of it. And under the circumstances, I'm hardly surprised./

29. 1 (B)
3-S, CALLAN/BISHOP/HUNTER.

Preview 5

(On 1, Shot 29)

INTERVIEWER: (ON MONITOR) Under what circumstances?

SURTEES: (ON MONITOR) Ones which reflect the greatest discredit on their methods.

INTERVIEWER: (ON MONITOR) In what way?

30. 5 (B)
C.M.S. SURTEES (MONOCHROME).

SURTEES: (ON MONITOR) I was black-mailed into spying for British Intelligence. When I publish my account of the affair, the public can judge for itself the character of men who run our Security services.

31. 1 (B)
M.C.U. HUNTER.

INTERVIEWER: (ON MONITOR) A very serious allegation, surely?

32. 2 (A)
2-S, BISHOP & CALLAN (incl. MONITOR at L).
SURTEES: (ON MONITOR) Very serious. / Now, please - I won't answer any more questions at the moment.

(THE MONITOR GOES BLANK)

END OF
INTERVIEW

33. 3 (B)
3-S, BISHOP COMING f/g L + CALLAN & HUNTER.
CALLAN: 'Struth - what's he on about?

HUNTER: Us.

CALLAN: Not this section.

CRAB R. as BISHOP GOES R,
HOLDING 3-S with HUNTER
COMING C.

BISHOP: Don't be chauvinistic, Callan. It's all in the family.

CALLAN: Yes, but he was never in the family. Was he?

Preview 1

(On 3, Shot 33)

BISHOP: Not in my branch of it,
certainly. (PAUSE)

CALLAN: Well, what is your branch
of it? (PAUSE)

LET BISHOP GO.

HUNTER: Callan, anything's possible.
You should know that. (PAUSE)
Wires get crossed, memos get lost.
The wrong people see the wrong
things ... God knows what might
have happened to that man. And he
won't let us close enough to ask him.

(Boom B
to Pos.
fast)

34. 1 (B) (L. of column)
M.C.U. BISHOP.

(3 REPO. L)

BISHOP: That sounds like a speech
for the defence, Hunter. We have
to stop him.

35. 2 (A)
3-S.

CALLAN: "D" notice.

BISHOP: We don't want raised
eye-brows. It's bad for business.

36. 1 (a/b)
(M.C.U. Bishop)

CALLAN: Who's we?/

37. 3 (L. of B)
M.C.U. CALLAN.

BISHOP: (PAUSE) Us./

(2 TO POS.B, SURTEES' FLAT)

CALLAN: What was it you said,
sir, about wires getting crossed
and the left hand not knowing what
the right hand's doing?/

38. 1 (a/b)
(L.C.U. Bishop)

BISHOP: Callan, all you need to
know is that in the pecking order
of the Security game, we get first
peck. Surtees said - how did he
put it? - he was going to publish
his own account of the affair.

39. 3 (L. of B)
C.M.S. HUNTER.

Preview 4 (fast)

(On 3, Shot 39)

PAN HUNTER R. & PAN on
to BISHOP'S NEWSPAPER.
(Try to go out of focus).

HUNTER: He'll have half of Fleet
Street hammering at his door to do
him the favour.

VERY QUICK MIX TO:

40.

4 (B)

CLOSE on DUST SHEETS of
d/s L. CHAIR.

CRAB as WE MIX to REVEAL
SURTEES & CROSS.

(1 TO POS.C, SURTEES'
FLAT; 3 L.F.O. 3 CK TO
POS.B, HUNTER'S OFFICE)

5. INT. SURTEES' FLAT. DAY.

DOORS
B-5, G-2

GRAND X:
DISSENT
TRAFFIC
(then
scene)

CROSS: I must apologise for
intruding at a time like this.
Unfortunately in my business -

SURTEES: I'm afraid I didn't
quite understand what your
business is, Mr. Cross.

CROSS: I'm with Metropolitan
Syndications. We handle the
publication rights for features
and articles, and I'm here to
make an offer for your story.
I take it you haven't yet disposed
of it?

SURTEES: No.

SURTEES COMES d/s SLIGHTLY.

CROSS: Good. I'm sure we can
come to some arrangement, then.
Our problem is - well, how shall I
put it/- ?

41.

1 (C)

C.M.S. SURTEES.

FULL BACK to 2-S as HE
STEPS BACK.

SURTEES: Frankly, Mr. Cross.

Preview 4

(On 1, Shot 41)

CROSS: Then - frankly - your experiences aren't exactly unique. Others have come back from Russian prisons, and they all tend to tell more or less the same story.

SURTEES: Then why are you so anxious to obtain it?/

42. 4 (B)
C.M.S. CROSS.

CROSS: It's rumoured that there are certain elements in your story which make it rather unusual./

43. 2 (B)
2-S, SURTEES COMING d/s L
of CROSS.

SURTEES: I intend to make certain disclosures, Mr. Cross.

CROSS: I see. Mr. Surtees, we would like some idea of what we're buying./

44. 1 (C)
M.C.U. SURTEES.

SURTEES: A true account of how a citizen of this country was black-mailed into working for British Intelligence./

45. 2 (B)
2-S, SURTEES & CROSS.

CROSS: I would appreciate a little more detail.

PAN SURTEES L. & LOSE
CROSS.

SURTEES: As you may know, I was one of the founders of an organisation known as the Standing Committee for World Peace.

CROSS: I remember it.

Preview 4

(On 2, Shot 45)

BRING SURTEES R. &
FORWARD AGAIN.

SURTEES: My activities took me all over the world - in particular to Eastern Europe. I met important people there, influential people ... I had just returned from one such trip when the first approach was made. A man called to see me - here, in this flat.

46. 4 (B)
M.C.U. CROSS.

He didn't waste any time in coming to the point. He said he was from the S.I.S.

47. 2 (B)
M.S. SURTEES.

CROSS: The /...?

PAN HIM R. of CROSS to
2-S.

SURTEES: The Secret Intelligence Service. The peacetime name for the M.I.5. He suggested that it was my patriotic duty to co-operate with them. Indeed, to work for them.

CROSS: In what capacity?

PAN SURTEES L. to
CHAIR - LOSE CROSS.

SURTEES: As a general courier. He wanted me to find out who, among my contacts in the East, were sympathetic to the West.

48. 4 (B)
M.C.U. CROSS.

CROSS: You wouldn't co-operate?

49. 1 (C)
C.M.S. SURTEES.
HE SITS.

SURTEES: It would have been a gross betrayal of trust.

50. 4 (B) (As Surtees sits)
2-S, SURTEES sitting +
CROSS.

But that wasn't the end of it. A fortnight later I received a phone call. Quite late at night.

51. 1 (C)
M.C.U. SURTEES.

(CONTD. OVER)

Preview 2

(On 1, Shot 51)

52. 2 (B)
M.C.U. CROSS. University. / We met - had a drink -
53. 1 (a/b)
(M.C.U. Surtees) he gave me the letter. / Then, as I
(2 TO POS.A, HUNTER'S OFFICE) was leaving, I suddenly felt ill - dizzy. But the next recollection I have is that of waking up in my car - several hours later. /
54. 4 (B)
2-S, SURTEES + CROSS sitting. CROSS: Have you any idea what happened during those hours?
55. 1 (a/b)
(M.C.U. Surtees) SURTEES: I was taken somewhere and photographed. / In bed. With a girl. When the next approach came, the photographs came with it. /
56. 1 (a/b)
(2-S) CROSS: I see.
57. 1 (a/b) (After one beat)
(M.C.U. Surtees) SURTEES: I'm sure you do. (PAUSE) / My wife was a chronic invalid. Angina. It was put to me that the effect of seeing the photographs might prove - unfortunate. You understand I had no choice but to co-operate. /
58. 4 (B)
M.C.U. CROSS. CROSS: Your wife /-
59. 1 (a/b)
(M.C.U. Surtees) SURTEES: Died five years ago. Shortly after my arrest. (PAUSE)

(CONTD. OVER)

Preview 4

(On 1, Shot 59)

60. 4 (a/b)
(M.C.U. Cross) SURTEES: (CONTD.) So the photographs are no good to anybody.
61. 1 (a/b)
(M.C.U. Surtees) (PAUSE) You might tell that to Hunter, will you?

A S S E M B L Y E D I T

(1 TO POS.B, HUNTER'S
OFFICE; 4 TO 1 S.C,
CALLAN'S FLAT)

(CROSS to HUNTER'S OFFICE)

(BOOM C to POS.1, HUNTER'S OFFICE)

62. 1 (B)
M.C.U. HUNTER.

6. INT. HUNTER'S OFFICE. DAY. BOOM C-1

GMV F/X
(10 sec
a/b)

HUNTER: He must have been on
to you from the word go.

63. 2 (A)
2-S, CROSS & HUNTER.

CROSS: I did say at the time
it was a bit obvious, sir -

HUNTER: What the hell's been
going on that none of us knows
about?

CROSS: I wouldn't know, sir.
I wasn't with this section five
years ago.

64. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Nor was I. How does he
come to be familiar with an official
top-secret code-name? How does he
know there is a Hunter?

65. 3 (B)
2-S, CROSS + CALLAN
COMING d/s 2 or 3 STEPS.

Preview 1

(On 3, Shot 65)

CALLAN: There is one possibility,
sir.

HUNTER: What?

CALLAN: He's telling the truth.

66. 1 (a/b)
 (M.C.U. Hunter) CROSS: He convinced me./

HUNTER: Huh!

67. 3 (a/b)
 (2-S, Cross & Callan) CALLAN: Oh, come on! / Take a

look through our files and you'll
find this section's been involved
in some dirty, dodgy operations./

68. 1 (c/b)
 (M.C.U. Hunter) A bit of blackmail's something we'd
do for light relief.

HUNTER: I've been through the files
and there's nothing in them that
even hints at this! /

69. 2 (A)
 3-S, CROSS, CALLAN, HUNTER.

CALLAN: Well, I've done plenty of
jobs that don't appear on the files.
Some of the men who sat behind that
desk could play their cards pretty
close to the chest.

HUNTER: Callan, it does seem to me
that you're getting a certain smug
satisfaction out of all this.

CALLAN: Well, it had to happen,
didn't it? Some day it had to
happen.

Preview 1

(On 2, Shot 69)

HUNTER: What had to happen?

CALLAN: Some rotten little caper
would turn round and bite us./

70. 1 (a/b)

(M.C.U. Hunter)

HUNTER: Maybe it has and maybe
it hasn't./

71. 2 (a/b)

3-S, with HUNTER COMING
d/s R.

PULL BACK to HOLD 3-S.

Cross, there's to
be no further official contact with
Surtees. But I want a round-the-
clock watch kept on him.

CROSS: His phone, sir?

HUNTER: Callan will take care of
that. I also want photographs
of everyone he meets - everyone who
enters and leaves the building.

CROSS: Very good, sir.

LET CROSS GO.

CALLAN: How long do you think it'll
take Surtees to write his story?/

72. 3 (P)

C.M.S. HUNTER.

BRING HIM L. for 2-S
with CALLAN.

HUNTER: How long is a piece of
string? But I'll tell you one
thing - he isn't going to publish
it.

CALLAN: How do you intend to stop
him?

HUNTER: (PAUSE) By playing it
close to my chest, if I have to.
With your assistance.

Tape stop next

(On 3, Shot 72)

CALLAN: Me again?

HUNTER: Why not?

LET HUNTER GO, &
FAVOUR CALLAN.

A S S E M B L Y E D I T

(1 TO POS.D, 3 TO POS.C
CALLAN'S FLAT)

(CALLAN to CALLAN'S FLAT)

73. 1 (D)

CLOSE on CHESS-BOARD.

SEE CHESS PIECES MOVED.

TILT with CALLAN'S HAND
MOVEMENT to HIS FACE.

On KNOCK, SEE HIM RISE
& PAN HIM to DOOR -
OPENING IT for 2-S with
MALLORY.

LET MALLORY GO R.

7. INT. CALLAN'S FLAT. NIGHT.

BOY 1 A-2

GRAM F/X
CALLAN'S
FLAT
ATMOSPHERE
(as for
series -
through
scene)

F/X: KNOCK ON DOOR.

MALLORY: You said to drop in
sometime.

CALLAN: Come in. Don't say
it's a nice place I've got 'cos
I hate hypocrisy./

74. 3 (C)

LOOSE 2-S, with MALLORY
X-ing R. f/g.

MALLORY: Glad to see I didn't
get you out of bed.

CALLAN: Don't go to bed much
these days. Insomnia. You
should have phoned, though.
Haven't got a drop in the place
except half a bottle of brown,
and that's flat.

Preview 4 (fast)

(On 3, Shot 74)

MALLORY: Doesn't matter.

75. 4 (C)
M.S. MALLORY.

CALLAN: Do you play?/

MALLORY: Not recently. I was
too busy producing my quota of the
little bastards./

76. 1 (D)
M.S. CALLAN.

CALLAN: Oh ... yes, sorry. Bad
memories./

77. 4 (a/b)
(M.S. Mallory)

MALLORY: I can look at them
without shuddering. Now, cabbage
soup - that's different./

78. 3 (C) (As Mallory sits)
2-S, CALLAN + MALLORY
sitting.

CALLAN COMES FORWARD
to SIT.

TIGHTEN as THEY CONCENTRATE.

CALLAN: Don't play too well
myself - just studying the masters.
Something to do at night.
(PAUSE) Finished with you down at
East Grinstead, are they?/

79. 1 (D)
M.C.U. MALLORY.

TILT with HIS HAND to SEE
PIECES MOVE, then TILT to
CALLAN.

MALLORY: They ran out of questions
in three days. I ran out of
answers in two. So they turned me
loose. (PAUSE)/

80. 3 (C)
CLOSE on CHESS-BOARD.

As PIECES are MOVED, TILT
to TIGHT 2-S, CALLAN &
MALLORY.

MALLORY: (CONTD.) That's the
one.

CALLAN: Look - er - it's half past
midnight, and you didn't just happen
to be passing.

Preview 4

(On 3, Shot 80)

MALLORY: No. I wanted to talk to you.

81. 4 (C)

M.C.U. MALLORY.

CALLAN: About what?/

MALLORY: Surtees. He demolished my whole outfit. I want Hunter to assign me to covering him./

82. 3 (C)

2-S, CALLAN/MALLORY.

CALLAN: Hunter wouldn't wear it.

MALLORY: Hunter might - if you put in a word.

CALLAN: Sorry, mate. After five years like your five years, I wouldn't trust you to get the day of the week right. Nothing personal./

83. 4 (C)

M.C.U. MALLORY.

HE LEANS BACK.

MALLORY: Then I'll ask the favour from somebody else.

CALLAN: Forget it. You're off - and that's a fact.

MALLORY: They tell me you're a bit off yourself./

84. 1 (D)

C.U. CALLAN.

CALLAN: Not so's you'd notice.

85. 3 (C)

TIGHT 2-S, CALLAN + MALLORY
RISING.

(PAUSE) Your move./

MALLORY: My move ... Here, you can have your knight back.

(1 TO POS.B. HUNTER'S
OFFICE)

CALLAN: That's not in the rules.

Preview 4

(On 3, Shot 85)

MALLORY: The rules are what
you make them. And he has his
instructions.

CALLAN: What are you talking
about?

86. 4 (C) MALLORY: Surtees. / Has it
C.U. MALLORY. occurred to anyone that he's working
for them?

A S S E M B L Y E D I T

(3 TO POS.B, HUNTER'S
OFFICE)

(CALLAN to HUNTER'S OFFICE)

87. 3 (B)
M.C.U. CALLAN.

8. INT. HUNTER'S OFFICE. DAY.

BOOKS
B-2, C-1

88. 1 (B)
M.C.U. HUNTER.

CALLAN: You're joking! /

GLW 1/2
thru C-1
a/b

89. 2 (A)
2-S, CALLAN/HUNTER.

HUNTER: I'm not. (PAUSE)
I'm taking Mallory on to the
strength. /

CALLAN COMES FORWARD.

CALLAN: But, he's - he's -

HUNTER: He's what?

CALLAN: He's just back ten
minutes!

HUNTER: He's keen.

Preview 3 (fast)

(On 2, Shot 89)

CALLAN: He's twitchy!

90. 3 (B) (Is Callan turns)
2-S, CALLAN/BISHOP. BISHOP: Unbalanced?/

CALLAN: You know what I mean.
I don't want some nut padding
along behind me -

BISHOP: An incautious description,
wouldn't you say, Hunter? From
what I've heard, he wouldn't be the
only one in this section who's
living with a trauma./

91. 2 (A)
C.U. CALLAN.

CALLAN: (PAUSE) Gets around,
doesn't it?/

92. 3 (B)
M.C.U. BISHOP.

BISHOP: You will agree that for
someone who is ... twitchy,
Mallory has come up with a very
reasonable hypothesis. It isn't
easy to do a good trick twice -
but it is possible./

93. 2 (A)
3-S, CALLAN/BISHOP/HUNTER.

CALLAN: What was the good trick
once?

BISHOP: When Surtees was arrested -
if he was arrested - it didn't do our
image any good.

CALLAN: All right, so it made you
look like amateur night at the Bolshoi -

BISHOP: Just so - and it was far
from all right. The Lubin network
evaporated./

94. 1 (B)
M.C.U. HUNTER.

(CONTD. OVER)

Preview 3 (fast)

(On 1, Shot 94)

95. 3 (a/b)
(M.C.U. Bishop) Vaslov
went double ... There was a massive
loss of confidence, Callan./
96. 2 (A)
M.C.U. CALLAN.
Nobody treads on a rotten step.
The K.G.B. were on to Mallory's cell
already./
97. 3 (a/b)
(M.C.U. Bishop) When the time came to
blow the whistle, Surtees did it in
the most damaging manner possible./
98. 1 (a/b)
(M.C.U. Hunter)
EASE as HE RISES.
HUNTER: Come on, Callan, don't be
thick-headed about it. Admit the
possibility./
99. 2 (A)
M.C.U. CALLAN.
CALLAN: All right. It's
possible./
100. 3 (B)
M.S. HUNTER.
BRING HIM L. for 3-S with
CALLAN & BISHOP.
HUNTER: So, having discredited the
S.I.S. once, he's all set to do it
again. Now that we know the black-
mail story's no more than a cover,
we can concentrate on stopping him.
CALLAN: Now that we know? I only
said it was poss -
HUNTER: You have things to do,
Callan. I won't detain you.
PAN CALLAN L. & OUT.
(PAUSE)
101. 1 (B) (As Bishop rises)
M.C.U. BISHOP.
PULL OUT as HE RISES to
2-S with HUNTER.
BISHOP: I'm not too happy about
his involvement in this.

Preview 2

(On 1, Shot 101)

LET HUNTER GO L.

HUNTER: Callan has special qualities. I'm never too happy about being told how to run my section.

BISHOP: My dear chap, I wouldn't dream of it./

102. 2 (A)
2-S, HUNTER/BISHOP.

HUNTER: Good.

BISHOP: Unless it became absolutely necessary.

HUNTER: I've agreed to accept Mallory. That's as far as I'm prepared to go.

BISHOP: It's as far as I want you to go - at the moment. We like to have somebody on the inside of everything. Tell me - do you also accept his theory?

HUNTER: A theory doesn't have to be right. It just has to work./

103. 1 (B)
M.C.U. BISHOP.

BISHOP: This one does. (PAUSE)
We had word from Moscow this morning. They've put a new man in the field./

104. 2 (A)
M.C.U. HUNTER.

SLIDE
"CALLAN" - END OF
PART ONE

FADE SOUND & VISION

1ST CLOSING BREAK

CHANDLER
P. 10

*
*
*
*

DURING BREAK:

CAM. 1 - TO POS.E, GENTS'.
CAM. 2 - TO POS.C, GENTS'.
CAM. 3 - TO POS.D, CELLAR.
CAM. 4 - TO POS.D, SURTEES' CORRIDOR.
CAM. 5 - TO POS.C, SURTEES' CORRIDOR.

BOOM A - TO POS.1, GENTS'.
BOOM B - TO POS.4, SURTEES' FLAT
BOOM C - TO POS.2, SURTEES' FLAT
INTERCOM - TO POS.1, CELLAR.

VTR/TMS/2515
Part 2

ACT 2

			<u>GRAYS:</u> <u>T. 1-1</u>
	<u>FADE UP SLIDE</u>		
	<u>"CALLAN" - PART TWO</u>		*
			*
			*
105.	2 (C)	<u>9. INT. GENTS'. NIGHT.</u>	<u>ROOM 1-1</u>
	With EXTRA f/g R, SLE into SMT.		<u>CRAP:</u> <u>7-1-1</u>
	PAN EXTRA L.		<u>THREE to</u> <u>2 PIECES</u> <u>of POP</u> <u>MUSIC.</u>
	ADMIT CALLAN & PAN HIM R. to WINDOW of BOOTH.		<u>GRAN F/X:</u> <u>GENTS'</u> <u>LOO</u> <u>NOISES</u> <u>(through</u> <u>DOOR)</u>
106.	1 (E) (As coin is heard)		
	M.S. LONELY.		
	BRING HIM to WINDOW & PUSH IN to PLATE.		
107.	2 (C)	<u>LONELY: Much obliged, sir/-</u>	<u>(POP MUSIC</u> <u>IS TRACK</u> <u>FROM EACH</u> <u>OF DW/LP</u> <u>3114 &</u> <u>CONROY</u> <u>BLIP 038)</u>
	<u>TIGHT 2-S, CALLAN/LONELY.</u>	<u>Mr. Callan!</u>	
		<u>CALLAN: This is the best you</u> <u>can do for yourself? This the</u> <u>best job you can get? Harry's</u> <u>Strip Bar - lavatory attendant!</u>	
		<u>LONELY: Hygiene operative.</u> <u>It's honest work, Mr. Callan.</u>	
		<u>CALLAN: And that's not all that's</u> <u>wrong with it. I've had a job</u> <u>finding you.</u>	

Preview 1

(On 2, Shot 107)

LONELY: I didn't want to get found.

CALLAN: See if we can talk.

PULL BACK as LONELY Xs
L. & GOES u/s & BACK in
2-S.

THEY DRIFT SLIGHTLY L.

CALLAN: (CONTD.) Got a job for you, Lonely.

LONELY: I'm all right here, thanks. Nobody bothers me.

CALLAN: Block of flats. No dogs, no burglar alarms. An easy drain-pipe at the back.

LONELY: Please, Mr. Callan -

CALLAN: There's twenty quid in it. Just climb in, open the door, and scarper. I'll do the rest.

108. 1 (E)
M.C.U. LONELY.

PULL BACK as HE TURNS,
& SEE 2ND EXTRA COME IN
+ CALLAN f/g.

LONELY: Mr. Callan, I'm not interested. This might not look much to you, but it's better than the nick. I got my own room here and everything -

CALLAN: And then there's the tips. (HE TAKES 10/-d BIT AWAY) A tanner. I'm not surprised. These wash-hand basins are filthy. Filthy.

109. 2 (C) (As ash is emptied)
CLOSE on WASH-BASIN.

Preview 1

(On 2, Shot 109)

TILT to LONELY.

LONELY: Get all sorts in here,
Mr. Callan -

110. 1 (E) (As Callan moves away) /
2-S, LONELY with CALLAN
X-ing u/s L.

CALLAN: Somebody should complain
to the management about them. The
management would listen to a complaint
like that ...

PULL BACK TO SEE ACTION.

LONELY: Don't, Mr. Callan - I just
want to be left alone -

CALLAN: I'd get this place cleaned
up smartish, if I were you. It's
disgusting, isn't it? It really
is disgusting! /

111. 2 (C)
C.U. LONELY looking L.

LONELY: Mr. Callan!

CALLAN: What?

LONELY: (PAUSE) Twenty-five quid,
was it, you said? /

112. 1 (E)
TIGHT 2-S, CALLAN/LONELY.

CALLAN: Fifteen.

LET CALLAN GO.

P O S S I B L E A S S E M B L Y E D I T

(1 TO POS.F, CELLAR;
2 TO POS.B, 'PUZZLE'
FLAT)

(CALLAN & LONELY to CELLAR)

Telecine next

TELECINE (16mm) (0'23") T/C (3). EXT. FLATS. DAY. S.C.F.
 STILLs of EXT. BLOCK of
 FLATS. (0'21")

CROSS IS at CELLAR WINDOW
 with CAMERA & TELEPHOTO
 LENS.

COALMAN, CARRYING SACK,
 GOES DOWN BASEMENT STEPS,
 TURNS L. & GOES TO CELLAR
 DOOR (2ND ON L).

113. 3 (D) (As coalman arrives at 10. INT. CELLAR. DAY. MINTDOCK-1
 2-S, LONELY/CALLAN. /cellar door)

GRAM F/X:
 CELLAR
 ATMOSPHERE
 (thru scene)

LONELY: Mr. Callan -

GRAM F/X:
 COAL MAN
 EMPTIED, then
 FOOTSTEPS
 GOING AWAY.

LONELY: (CONTD.) It's
 dead parky down here. Could
 get a nice fire going with that
 lot.

PAN CALLAN L. to 3-S with
 CROSS TOP of FRAME, LONELY
 d/s R.

CALLAN: 'Struth, it's bad
 enough being cooped up with you
 for three hours in a confined
 space, without having you steaming
 as well.

LONELY: I'm always inclined
 to sweat a bit before a job,
 Mr. Callan.

CALLAN: If you can't take a
 bath, take a walk.

Preview Telecine

(On 3, Shot 113)

LONELY: You didn't say nothing
about it being a day-light job -

TELECINE (4) (16mm) (0'33)

CROSS: Surtees!

SURTEES EMERGES from FLATS
& HAILS a TAXI.

THE TAXI DRAWS UP.

114. 3 (D)

M.C.U. CROSS, with BINOCULARS.

TELECINE (4) (contd)

CLOSE on SURTEES with
BINOCULAR VIGNETTE.

CROSS: (CONTD.) (V/O) He's
taking a taxi.

SURTEES GETS into TAXI
& DRIVES OFF R.

CALLAN: (V/O) You don't take
a taxi to go down the road for a
packet of fags/...

115. 1 (F)

2-S, CALLAN/LONELY.

On your way,

Lonely.

SEE LONELY GO u/s R,
& ADMIT CROSS.

CROSS: And me, Callan. I'd better
stay on his tail.

CROSS GOES.

CALLAN: I want you up at the phone
box on the corner in case he comes
back.

LET CALLAN GO to DOOR.

A S S E M B L Y E D I T

(1 TO POS.G, SURTEES' FLAT;
3 F, CROSS, FROM HIS STUDIO)

(CALLAN to SURTEES' CORRIDOR)

Preview 4

116. 4 (D) 11. INT. SURTEES' CORRIDOR. DAY. FISH/CLO
SEE EXTRA GO to LIFT. A-1
SLUG '10
117. 5 (C) GRAM F/X:
CLOSE on EXTRA & LIFT LIFT
INDICATOR. ASCENDING,
then LIFT
GATES
OPENING.
- LOOSEN to SEE CALLAN
COME OUT & EXTRA GO
INTO LIFT.
- PAN CALLAN R. to SURTEES'
FRONT DOOR. GRAM F/X:
LIFT GATES
CLOSING &
LIFT
DESCENDING
118. 4 (D) CLOSE on BELL PUSH.
- FULL OUT & TILT to
CALLAN'S FACE. F/X: FRONT DOOR BUZZER,
REPEATEDLY.
- CALLAN You took your time!
119. 2 (B) (As Lonely opens door) 12. INT. SURTEES' FLAT. DAY. BOO
LOOSE 2-S, CALLAN ENTERING 1-1, C-2
with LONELY. GRAM F/X:
thru 10-11
a/b
- LET CALLAN GO L. & HOLD
LONELY.
- LONELY: It wasn't easy,
Mr. Callan. That drain-pipe's
dead shaky at the top. They
should have it seen to. Could
kill somebody, a thing like that -
(PAUSE) What you lock that door
for...?
120. 1 (G) With DESK f/g L, SEE
CALLAN come L. b/g to
R. f/g, BRINGING LONELY
IN for 2-S. CALLAN: Don't want him walking
in on us, do we?
- LONELY: You said I could scarper,
Mr. Callan. That's what you said -
- CALLAN: Open this.

(On 1, Shot 120)

LONELY: What are we looking for?

CALLAN: Something about half as big again but different coloured.

LONELY: Eh?

CALLAN: Get a move on. 'Struth, you're losing your touch, Lonely./

121. 2 (B) (Near desk) (As desk
H.A. LOOKING on to /lights open)
DESK, with CALLAN/LONELY.

LONELY: You're not going to read all the way through it, are you?

TILT to CALLAN'S FACE
as HE USES CAMERA.

CALLAN: No. There's nothing I like better than curling up in bed with a good photostat./

122. 1 (G) (As Lonely is L. of
2-S, LONELY/CALLAN. /Callan)

LONELY: (PAUSE) Look, you don't want me hanging around -

CALLAN: No, I don't. Find out where that phone cable finishes up. I want to put a bug in it./

123. 2 (B)
CLOSE on TELEPHONE.

SEE LONELY'S HAND GO L,
& FOLLOW to JUNCTION BOX.

TILT to HIS FACE as
TELEPHONE RINGS.

F/X: TELEPHONE RINGS.

124. 1 (G) (After one beat)
M.C.U. CALLAN.

PULL BACK as HE MOVES,
& SEE LONELY COME f/g R.
for 2-S.

CALLAN: (CONTD.) Right, that's it. Close the desk and put the bulb back.

(INTO PHONE): Yes?

FREDDY: (DISTORT) That Mr. Surtees?

¹
BOUM A-2

Preview 3

(On 1, Shot 124)

(BOOM B-4)

CALLAN: Yes, this is Mr. Surtees speaking. Who's that?

125. 3 (E)

M.C.U. FREDDY.

13. INT. FREDDY'S STUDIO. DAY. BOOM A-3

GRAM F/X:
OVERHEAD
THUMPING
& TRAFFIC
NOISES.

(1 TO POS.B, 2 TO POS.A,
HUNTER'S OFFICE)

FREDDY: My friends call me Freddy - you can do the same. When I saw in the papers that you were back, I thought now wouldn't it be nice if we met and had a chat?

±
BOOM B-4

CALLAN: (DISTORT) What about?

FREDDY: Well - for a start - we could talk about the girl in that photograph.

A S S E M B L Y E D I T

(3 TO POS.B, HUNTER'S
OFFICE; 4 TO 1-S, 2,
SURTEES' FLAT)

(CALLAN to HUNTER'S OFFICE)

(BOOM B to POS.2, BOOM C to POS.1,
HUNTER'S OFFICE)

126. 2 (A)

TIGHT on CALLAN with
MANUSCRIPT f/g.

14. INT. HUNTER'S OFFICE. DAY. BOOM'S
B-2, C-1

GRAM F/X
thru score
a/b

PULL BACK as MANUSCRIPT
is LOWERED, to 4-S,
MALLORY/CALLAN/HUNTER f/g,
& CROSS.

HUNTER: God knows, I didn't expect anything as bad as this. How much did you read, Callan?

CALLAN: Not much. There wasn't time.

Preview 1

(On 2, Shot 126)

MALLORY: Is it serious?

HUNTER: "On the following Tuesday I met Hunter at the usual place. He said that a C.I.A. agent in Holland was, to use his own words, 'rocking the boat'. The agent's name was Schipper - "

CROSS: Schipper ...

CRAB L. as CROSS Xs
d/s, & FINISH with 4-S,
HUNTER R. f/g.

CALLAN: Amsterdam, wasn't it?

HUNTER: It was. "The agent's name was Schipper, and he would have to be liquidated."/

127. 1 (B)
M.C.U. HUNTER.

I asked him what he meant, and he told me that since the Americans had already killed one British agent, this would be in the nature of a reprisal". (PAUSE)
In May 1965, Schipper of the C.I.A. was, in fact, found dead in his hotel room./

128. 2 (A)
2-S, CALLAN/HUNTER.

"I protested that I was not a trained killer. Hunter assured me that my role would simply be that of a courier. The actual murder would be done by his section."/

129. 1 (B)
M.S. MALLORY.

PAN HIM R. to 4-S, R. of
CALLAN & CROSS.

HUNTER COMES L. f/g in
4-S.

MALLORY: (PAUSE) He knows the names, dates and places.

HUNTER: And this, believe me, is one of the more innocuous allegations.

Preview 2 (fast)

(On 1, Shot 129)

MALLORY: Who did kill Schipper?

130. 2 (A)

M.C.U. HUNTER.

HUNTER: The K.G.B./

Poisoned -

but if this ever sees the light of day, there may be second thoughts on the matter./

131. 1 (a/b)

(4-S)

CROSS: I take it there's no point in denying it.

HUNTER: Since we've been denying any connection with Surtees for the past five years, I doubt if it would surprise anyone./

132. 2 (a/b)

(M.C.U. Hunter)

The way the facts are presented in that document - and I emphasise 'facts' - our involvement becomes only too credible. And it lends credence to other parts of his story.

CROSS: Such as?

HUNTER: Interference in domestic politics. How does that sound./

133. 3 (B)

C.M.S. CROSS.

PAN L. with CROSS &
SLIDE OFF to CALLAN.

CROSS: Explosive.

CALLAN: How does he come to know so many - facts - if he wasn't working for us?/

134. 2 (a/b)

(M.C.U. Hunter)

HUNTER: We have to face it, Callan. Here we have a who's-who and what's-what of the S.I.S. All highly authentic.

Preview 1 (fast)

(CONTD. OVER)

(On 2, Shot 134)

135. 1 (B) 3-S, MAILBOX/CROSS/CALLAN. HUNTER: (CONTD.) Now who would make it their business to find that out? Only the opposition, Callan, only the opposition!

A S S E M B L Y E D I T

(1 TO POS.H, 2 TO POS.E,
3 TO POS.F, FREDDY'S STUDIO)

(CALLAN to FREDDY'S STUDIO)

136. 2 (E) 15. INT. FREDDY'S STUDIO. DAY. BOOM A-3
LOOSE on STUDIO. & 1/P-2
BRING FREDDY L. & LET HIM GRAB P/X:
GO as WE SEE CAMERA. OVERHEAD
& TRAFFIC THUMPING
(thru seen a/b)

137. 3 (F) (Pushing 1's cable) FREDDY: Can I help you?
C.M.S. FREDDY. I'm Freddy.

138. 2 (E) CALLAN: Hello, Freddy. Just
C.M.S. CALLAN. window shopping.

139. 1 (H) 2-S, FREDDY/CALLAN.
(3 REPO. R. OF CAM.1) FREDDY: No harm in that. Your hobby, is it?

PAN CALLAN R. & LOSE
FREDDY.

CALLAN: Mmm? Oh, photography!
Yes - in an amateur sort of way.
Got all the gear. Anxious to get started.

FREDDY: Good stuff?

Preview 3 (fast)

(On 1, Shot 139)

140. 3 (F) (Nov R. of Cam.1)
M.C.U. FREDDY. CALLAN: Box brownie and a roll of film. What more do I need?/
141. 1 (H)
LOOSE on CALLAN. FREDDY: Some don't even need the roll of film./
You have to be a member of the club, of course. Can't just have people wandering in and banging away with a camera, can we?
CALLAN: How much?
FREDDY: Ten bob a year.
CALLAN: Very exclusive! Cash, cheque or banker's order?
FREDDY: Cash. It's always cash. Three quid a session. Tuesdays and Thursdays. Shall I book you for a session, Mr. - Mr. ... Smith, was it?
CALLAN: Surtees.
LET CALLAN GO, & PUSH IN on FREDDY.
FREDDY: My, you haven't half changed since I saw you on the telly!/
142. 3 (F)
C.M.S. CALLAN. CALLAN: I'm working for Surtees./
143. 2 (E)
2-S, LOWER HALF of CALLAN/+ FREDDY. FREDDY: I see. Private enquiry?
CALLAN: Something of the sort. Fellah in his position can't go hoofing around after every phone call he gets, can he? (PAUSE)
CALLAN DESCENDS from ROSTRUM into SHOT. (CONTD. OVER)

Preview 3

(On 2, Shot 143)

CALLAN: (CONTD.) It was you
that phoned last night?

FREDDY: Might've been. What's
your name?/

144. 3 (F)
M.C.U. CALLAN.

CALLAN: Smith./

145. 1 (H)
M.C.U. FREDDY.

FREDDY: Good guess, wasn't it?/

146. 3 (a/b)
(M.C.U. Callan)

CALLAN: Mr. Surtees is very
interested in the girl in the
photograph./

147. 2 (a/b)
(2-S)

FREDDY: He would be, wouldn't
he? How much is he interested -
and I do mean how much?

FREDDY SITS on ROSTRUM.

CALLAN: He authorised me to go
up to fifty quid to obtain the
information.

FREDDY: He'll have to do a bit
better than that. Oh, a lot better
than that. He'll be making a few
bob from those newspaper articles he's
doing./

148. 3 (F)
M.S. CALLAN.

PAN HIM to TIGHT 2-S
with FREDDY.

CALLAN: Freddy ... I should tell
you that he also authorised me to
tear your ears off if I had to.

PAN FREDDY R. as HE
SCRAMBLES AWAY.

FREDDY: Now don't you start getting
muscular with me - !

149. 2 (E)
2-S, CALLAN + CAMERA f/g.

CALLAN: I know. You'll scream the
place down./

(CONTD. OVER)

Preview 1

(On 2, Shot 149)

BRING CALLAN f/g, &
FIND FREDDY for 2-S.

HOLD CAMERA in frame.

(3 TO POS.D, CELLAR)

CALLAN: (CONTD.) Now, that's
nice. That's very nice. Clever
lot, the Swiss. Precision made -
you can tell - but delicate, very
delicate ...

FREDDY: Here, put that down!

CALLAN: What's the list price?
About a hundred and ten?

FREDDY: Put it down! Put it
down! Put the bleeding thing down!
(PAUSE) All right, all right -
no need to bend the furniture and
fittings!

150. 1 (H) (After Callan puts the
M.S. CALLAN. /camera down)

BRING HIM f/g R, & SEE
FREDDY DART from R. to L.
in 2-S.

TIGHTEN on FREDDY as
HE TRIES to GRAB CAMERA.

(2 TO POS.A, HUNTER'S
OFFICE)

LOSE CAMERA & HOLD 2-S
as CALLAN PUSHES FREDDY
against COLUMN.

CALLAN: Five years ago ...

FREDDY: This fellah came in to
see me -

CALLAN: Name?

FREDDY: (PAUSE) Said it was
Hunter.

CALLAN: Said it was Hunter.
Just walked in.

FREDDY: No, no - he'd been here a
couple of times before. He wanted
a model for some private work. So
I fixed him up with Bernice.

CALLAN: Bernice.

Preview 3

(On 1, Shot 150)

FREDDY: Jean, as a matter of fact.
Jean Forbes - Jean Price -
Mrs. Jean Price.

CALLAN: Mrs. Jean Price. What is
her name now?

FREDDY: I told you. She's
Mrs. Jean Price now. Got out of
the game. Done very well for
herself. Married well. Anyway,
she took it on. Did very nicely
out of it, too. Two fifty nicker.

CRAB L. as FREDDY GOES
BEHIND COLUMB, & CALLAN
Xs f/g L.

CALLAN: It's a lot to pay for a
dirty postcard.

FREDDY: There was a bit more to it
than that .. though I didn't know
anything about it. Not till six
months later when your Mr. Surtees
gets himself arrested in Moscow.
Jean comes flying round, tells me
the whole story and wants to know
what to do. Keep your mouth shut,
dearie, I told her. He won't be
around for the next ten years.

151. 3 (D)
As directed.

16. INT. CELLAR. DAY. MINIBOON-1

GRAN F/X:
STREET
ATMOSPHERE
(thru scene
a/b)

Preview 4

GRAN F/X
contd. over
FAST!

(On 3, Shot 151)

(AS SOUNDS ARE HEARD FROM
THE LOUD-SPEAKER, CROSS
SWITCHES ON TAPE RECORDER
& PUTS EAR-PHONES TO HIS
EAR).

GRAM F/X:
PHONE LIFTED,
DIALLING TONE
& DIALLING
NOISES (from
tapped phone)

[±]
BOOM B-4

152. 4 (E)
M.C.U. SURTEES.
SURTEES: (DISTORT) I would
like to speak to the Features
Editor, please/... (PAUSE)

17. INT. SURTEES' FLAT. DAY. BOOM B-4

(3 TO POS.G, JEAN'S
FLAT)

VOICE: (DISTORT) Features
Editor here.

SURTEES: Good afternoon.
Surtees here.

VOICE: (DISTORT) Oh, yes?

SURTEES: I thought I'd let you
know - I've almost finished the
rough draft.

VOICE: (DISTORT) Splendid!

SURTEES: Just a few revisions to
make. It needs some polishing,
of course, but no doubt your people
will see to that.

VOICE: (DISTORT) Oh yes, of
course. I look forward to reading
it.

SURTEES: Good - then I can let you
have it tomorrow.

[±] BOOM C-1
for voice

GRAM F/X:
DISTANT
TRAFFIC
(thru scene
a/b)

Telecine next

(On 4, Shot 152)

TILT with TELEPHONE
& SEE SURTEES HOLD
PAPERS.

TELESCITE (16mm) (1'11")
WIDE SHOT of BARGE in
CANAL by ISLAND.

JEAN is CARRYING POODLE
on TOW PATH. SHE THROWS
BREAD to DUCKS & BIRDS.

CALLAN IS ON CANAL BRIDGE.

HE JUMPS from BRIDGE on
to OPPOSITE TOW PATH.

T/c (5). EXT. CANAL. DAY. S.C.F.

CALLAN: (SHOUTS) Nice dog, that.

(PAUSE) You can tell he's a
thoroughbred - Mrs. Price.

JEAN: As it happens, he is a
thoroughbred - and as it happens,
I am Mrs. Price. Do I know you?

CALLAN: No. I went round to your
flat. Neighbours of yours said
you always walked the dog along here
around this time of day. Anyway, I
recognised you from your photographs.

JEAN: Who are you?

CALLAN: I'm a friend of Freddy's.

JEAN: What do you want?

CALLAN: Why don't we go along to
your place? Talk about it there,
eh?

CALLAN WALKS AWAY b/g.

153. 1 (J)
CLOSE on ASHTRAY.

18. INT. JEAN'S FLAT. DAY. MINIBOOK-2
& BOOK A-4

Preview 3

GRAN P/X:
DIST RT
TRAFFIC
(thru scene)

(On 1, Shot 153)

TILT as JEAN COMES FWD
to 2-S with CALLAN.

JEAN: If Freddy said that, then
Freddy's a liar.

CALLAN: Let's not get off on the
wrong foot, Mrs. Price. I'm not
interested in what you were or what
you did -

SHE TURNS to CALLAN.

JEAN: I was a photographer's model.

154. 3 (G)
M.C.U. JEAN.

CALLAN: I know./

155. 5 (D) (R. of Cam.1)
M.C.U. CALLAN.

JEAN: There's nothing wrong with
that./

156. 3 (a/b)
(M.C.U. Jean)

CALLAN: Not to me, but then I'm
broad-minded./

157. 5 (a/b)
(M.C.U. Callan)

JEAN: And so is my husband, if
you've any thoughts in that
direction. I've told him all
about my association with Freddy./

158. 3 (G) (a/b)
(M.C.U. Jean)

CALLAN: That's nice. Complete
honesty and trust. The basis for
a happy marriage. Did you tell
him about Surtees?/

159. 1 (J)
2-S, JEAN/CALLAN.

JEAN: (PAUSE) I've never heard
of the man./

CALLAN: You wouldn't know him if
you saw him?

(5 REPO. L. of CAM.1)

JEAN: No.

Preview 5

(On 1, Shot 159)

JEAN TURNS SLOWLY.

PAN HER L. & LOSE CALLAN.

(FULL BACK SLIGHTLY TO
ALICE/ CAM. 1. SHOOT FROM
UP L. OF YOU)

CALLAN: He'd know you. Oh, sure,
he was drugged at the time, but
they'd have to show him the photo-
graph, wouldn't they? It would all
be a bit pointless unless he saw the
photograph. (PAUSE) It hasn't
faded much with the years, Mrs. Price.

160. 5 (D) (Now L. of Cam.1)
C.M.S. CALLAN.

JEAN: I've got nothing to say to you./

161. 3 (G)
C.M.S. JEAN.

CALLAN: Your husband might when he
sees it. Mind if I wait for him?/

162. 5 (D)
M.S. CALLAN, rising.

JEAN: It'll be a long wait. He's
in America on a business trip./

163. 1 (J)
M.S. JEAN.

CALLAN: Don't mess me about,
darling! /

PAN HER R. for 2-S.

JEAN: Don't you bloody speak
to me like that - who the hell
do you think you are?

(3 TO POS.H, SAME SET,
VERY FAST)

CALLAN: All I want is
information. Who took the
photograph and where was it taken?

SPOKEN
TO-
GENTHER.

SEE JEAN GO R. behind
CALLAN to DOOR.

(PAUSE)

CALLAN GOES u/s L.

JEAN: Good-day, Mr. Whoever-you-
are. It hasn't been a pleasure.
(PAUSE) You're wasting your time./

164. 3 (H)
TIGHT 2-S, CALLAN/JEAN.

CALLAN: That, Mrs. Price, is
something I can't afford to waste.
There isn't enough to go round.

+
BOOM B-5
(HALL)

CALLAN GOES.

TIGHTEN on JEAN.

165. 4 (F)
CLOSE on TAPE RECORDER.

19. INT HUNTER'S OFFICE. DAY. BOOM C-1

GRAN F/X
thru soc.
a/c

(On 4, Shot 165)

TAPE

SURTEES: (ON TAPE) It needs some polishing, of course, but no doubt your people will see to that.

SLOWLY TILT to HUNTER'S FACE.

VOICE: (ON TAPE) Oh yes, of course. I look forward to reading it.

SURTEES: (ON TAPE) Good - then I can let you have it tomorrow.

(TAPE PROCEEDS OUT)

PAN HUNTER L.

HUNTER: Tomorrow. He delivers tomorrow. We're under pressure.

FIND BISHOP, & LET HUNTER GO.

166. 2 (A) _____
C.U. HUNTER. BISHOP: No?

167. 4 (F) _____
2-S, HUNTER/BISHOP. HUNTER: (PAUSE) This section.

BISHOP RISES.

BISHOP: Quite. It's a mess, Hunter. Your mess. Clean it up any way you like. But do it before tomorrow.

LET BISHOP GO, & CRAB to FAVOUR HUNTER.

GRUBB:
THE E

SLIDE

"CALLAN" - END OF
PART TWO

*

*

*

*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK

CAM. 1 - TO POS.D, CALLAN'S FLAT.

CAM. 2 - TO POS.F, CALLAN'S FLAT.

CAM. 3 - TO POS.J, CALLAN'S FLAT.

CAM. 4 - TO POS.B, SURTEES' FLAT.

CAM. 5 - TO POS.E, CELLAR.

BOOM A - TO POS.2, CALLAN'S FLAT.

BOOM B - TO POS.3, SURTEES' FLAT.

BOOM C - TO POS.2, SURTEES' FLAT.

MINIBOOM - TO POS.1, CELLAR.

VTR/TES/2515
Part 3

ACT 3

	<u>SLIDE</u>	<u>GRAMS:</u> <u>THEME</u>
	"CALLAN" - PART THREE	*
		*
		*
168.	3 (J) LOOSE on KITCHEN.	20. INT. CALLAN'S FLAT. NIGHT. ROOM A-2 *
	SEE CALLAN GO R. to DOOR.	F/X: KNOCK ON FRONT DOOR. t. FISHPOLE F
		GRAM F/X thru scene a/b
		CALLAN: Who is it?
169.	1 (D) M.S. CALLAN.	
	PAN HIM L. to FRONT DOOR.	F/X: MORE KNOCKING ON FRONT DOOR.
	HE OPENS IT for 2-S with HUNTER.	HUNTER: Are you alone? (PAUSE) Then invite me in and close the door.
	LET HUNTER COME R. & OUT of FRAME.	CALLAN: Right - you are in, sir, and the door is closed./
170.	2 (F) M.L.S. HUNTER.	HUNTER: Is this the best we could find you?/
171.	3 (J) 2-S, CALLAN/HUNTER.	

Preview 1

(On 3, Shot 171)

CALLAN: I believe so, sir. I also believe it was turned down by Shelter.

HUNTER: No 'sirs', Callan. Not on this occasion. Save them for official contacts.

172. 1 (D)
M.L.S. HUNTER.

BRING HIM SLOWLY d/s,
& CRAB for 2-S.

(3 TO POS.C, SAME SET)

CALLAN: What's this - social?

HUNTER: Not official, not social. It's a non-contact. It didn't happen - I was never here.

CALLAN: (PAUSE) If you were here, what would be the reason?

HUNTER: I might want to think aloud. About Surtees.

CALLAN: I'd try not to disturb you./

173. 2 (F)
M.S. HUNTER, sitting.

HUNTER: We could make him official. It wouldn't tax our resources to compile a file and a dossier./

174. 1 (D)
C.M.S. CALLAN.

CALLAN: Might even be able to fix him up with an O.B.E.

175. 2 (F)
C.M.S. HUNTER.

HUNTER: A possibility./

Distinguished services to his country, consequently suffered to the extent of a complete mental break-down./

176. 3 (C)
2-S, CALLAN/HUNTER.

Preview 2

(On 3, Shot 176)

CALLAN: It must've been the way
I said it - but I was being sarcastic.

HUNTER: I wasn't.

CALLAN SITS.

177. 2 (F)
M.C.U. HUNTER.

CALLAN: Surtees wouldn't wear it./

178. 3 (a/b)
(2-S)

HUNTER: David, the award - or
whatever - would have to be post-
humous./

179. 2 (F)
C.U. HUNTER.

CALLAN: I don't think he's going
to oblige you by dropping dead./

180. 1 (D)
C.U. CALLAN.

HUNTER: No ... And that's why
we're having a private talk./

181. 2 (a/b)
(C.U. Hunter)

CALLAN: (PAUSE) Get knotted -
sir./

182. 1 (a/b)
(C.U. Callan)

HUNTER: I see we've become formal
again./

183. 2 (F)
2-S.

CALLAN: Too bloody true, we have!
If you want a chopping done, you
write out a chit for it!./

HUNTER: No, there's to be no
record. No order. Nothing
official.

CALLAN: I'm telling you - sir -
if you want him killed, give the
order in front of witnesses.

Preview 1 (fast)

(On 2, Shot 183)

184. 1 (a/b)
(C.U. Callan) HUNTER: You're certain he isn't K.G.B?/
185. 2 (F)
C.U. HUNTER. CALLAN: I'm not certain about anything/-
186. 3 (C)
2-S, CALLAN/HUNTER. HUNTER: Either way, he's a time bomb. Defuse him before he goes off.
187. 2 (a/b)
(C.U. Hunter) CALLAN: No comment./
188. 1 (a/b)
(C.U. Callan) HUNTER: It has to be you. A private debt. You owe this section something.
189. 2 (a/b)
(C.U. Hunter) CALLAN: For what?/
190. 1 (a/b)
(C.U. Callan) HUNTER: For a faint blood-stain on the carpet behind my predecessor's desk./
191. 2 (a/b)
(C.U. Hunter) CALLAN: I'm getting bored with that subject - sir./
192. 1 (a/b)
(C.U. Callan) HUNTER: You were tricked.
193. 2 (a/b)
(C.U. Hunter) CALLAN: Yes.
194. 1 (a/b)
(C.U. Callan) HUNTER: As Surtees is being tricked?/
195. 2 (a/b)
(C.U. Hunter) CALLAN: It's different -
196. 1 (a/b)
(C.U. Callan) HUNTER: It isn't./ Do you blame Meres for shooting you?/

Preview 2 (fast)

(On 1, Shot 192)

CALLAN: No -

193. 2 (F) (a/b)
(C.U. Hunter)

HUNTER: He had to./

It was a

logical necessity. And so is
killing Surtees./

194. 3 (C)
2-S, CALLAN/HUNTER.

(PAUSE)

HUNTER RISES.

LET HIM LEAVE FRAME R.

HUNTER: Just accept the situation,
and you won't have to feel guilty.
Not about anything./

195. 2 (F)
2-S, CALLAN/HUNTER.

There's a

service entrance at the back of
Surtees' flat. Use that. Cross
or Mallory will be on surveillance,
and I don't want you seen. Make
it look like suicide, and don't
forget to collect his notes.

(CAMS. 3 & 1 CLEAR)

LET HUNTER X L. of CALLAN.

CRAB to TAKE HIM to DOOR.

(PAUSE) I was never here, and we
never spoke about this.

LET HUNTER GO.

PUSH IN on CALLAN.

CALLAN: (SOFTLY) And what about
the stain on Surtees' carpet!

196. 5 (F)
As directed.

21. INT. CELLAR. NIGHT.

MINIBOOM-1

(MALLORY WATCHES SURTEES'
LIGHTED WINDOW)

GRAM F/X
thru scene
a/b

ASSEMBLY EDIT

(1 TO POC.C, 2 TO POC.B,
SURTEES' FLAT; 3 TO POC.K,
5 TO POC.C, SURTEES' CORRIDOR)

(CALLAN to SURTEES' CORRIDOR)

197. 3 (K) 22. INT. SURTEES' CORRIDOR. NIGHT.
 LOOSE on STAIRS. SLUNG MIC.
 SEE CALLAN APPROACHING. &
 FISHPOLE A-2
198. 5 (C) /
 With EXTRA f/g, SEE
 CALLAN COME ALONG
 CORRIDOR.
 CRAB R. with HIM to
 SURTEES' DOOR.
 PUSH IN to M.S. as
 HE PUTS GUN in POCKET,
 & PUSH IN to M.C.U. as
 HIS HAND COMES OUT of
 POCKET.
 GRAIS:
 HAYDN
 QUARTET
 in b/g.
 ("EMPEROR")
 (XLP-20095)
199. 4 (B) 23. INT. SURTEES' FLAT. NIGHT. BOOKS
 SEE SURTEES with RECORD- B-2, C-2
 PLAYER f/g. GRAIS:
 PAD UP
 MUSIC on
 CUT to G.M.4
 (5 TO POS.F. SAME SHOT, FAST) F/X: FRONT DOOR BUZZER.
 PAN HIM R. with GLASS, GRAIS F/X:
 then L. to DOOR. V. DIST INT
 TRAFFIC
 (thru scene)
200. 5 (T) (in CORRIDOR) /
 TIGHT 2-S, CALLAN/SURTEES.
 (3 TO POS.L. SURTEES' +
 FLAT) SLUNG MIC.
 in HALL
 SURTEES: What the hell do
 you want?
201. 4 (B) (As Callan enters) /
 LOOSE 2-S, CALLAN COMING
 u/s L. of SURTEES.
 CALLAN: I'll settle for a chat.
 SURTEES: I'm not in a
 conversational mood. Get out.
 CALLAN: These articles you're
 writing. Why don't you just
 forget about them?

Preview T/C

(On 4, Shot 201)

SURTEES: Why should I?

CALLAN: Because there isn't a word of truth in them.

PUSH IN TIGHTER as
SURTEES COMES d/s.

SURTEES: How would you know since you haven't read them?

TELECINE (16mm) (0'18")
HOUSEWIFE COMES out of
FRONT DOOR & PUTS EMPTY
MILK BOTTLES on STEPS.
(0'12" - Q early)

T/C (6). EXT. FLATS. NIGHT. S.C.F.

PAN to MALLORY inside
CELLAR.

HE TAKES PHOTO.

202. 2 (B)
2-S, SURTEES/CALLAN.

24. INT. SURTEES' FLAT. NIGHT.

BOOKS
P-11, 2-2

(4 TO POS.H. SAME SET)

GRAYS:
CUP HAYDN
as SURTEES
TAKES DIS
OFF.

SURTEES: You could have saved yourself a lot of trouble, Callan. But maybe you just preferred to save yourself the price of a newspaper.

GRAM F/X
thru scen
a/b

CALLAN: I'm telling you, mate. You've been had. (PAUSE)
It's happened to better men than you.

SURTEES: Prove it.

203. 3 (L)
M.C.U. SURTEES.

CALLAN: Give us time.

Preview 2 (fast)

(On 3, Shot 203)

204. 2 (B)
M.C.U. CALLAN.
- SURTEES: No. I'm satisfied that your organisation was responsible./
205. 3 (L)
2-S, SURTEES/CALLAN.
- CALLAN: They were K.G.B. It was somebody posing as Hunter./
- CRAB as SURTEES COMES IN to CALLAN -
- SURTEES: Russians ...? Come, come!
- CALLAN: Would you expect them to have snow on their boots?
- & HOLD 2-S as he then Xs u/s R. of CALLAN.
- SURTEES: Goodnight, Mr. Callan.
- (CALLAN STARTS TO GET GUN out of his POCKET in f/g)
- (PAUSE)
- F/X: FRONT DOOR BUZZER.
- CALLAN: I'll get it.
- As CALLAN GOES to DOOR, CRAB SLIGHTLY R. to HOLD 2-S.
- SINGING ETC.
in HALL
206. 1 (G) (Pushing 3's cable)
TIGHT 2-S, JEAN & CALLAN.
207. 5 (F) (in CORRIDOR)
M.C.U. CALLAN.
- JEAN: Well ... I'm here./
- CALLAN: So I see. Come in.
- PULL BACK to 2-S as JEAN APPEARS.
208. 2 (B)
3-S, JEAN & CALLAN COMING d/s, SURTEES MOVING IN SLIGHTLY.
- SURTEES: Who ...?
- (1 TO POS. 2, HUNTER'S OFFICE)
- CALLAN: You've met before - but I doubt if you remember the occasion.
209. 4 (H)
M.C.U. SURTEES.
- (PAUSE)/

Preview 3

(On 4, Shot 209)

SURTEES: I remember the photograph.

QUICK PULL OUT to 2-S
with CALLAN, as CALLAN
STOPS SURTEES MOVING IN.

(PAUSE)

210. 3 (L)

TIGHT 3-S, JEAN/CALLAN/
SURTEES.

(4 WITHDRAW QUICKLY)

CALLAN: Not yet.

211. 2 (B) (As Jean moves d/s)

3-S, JEAN COMING d/s, with
CALLAN COMING R. of SURTEES.

SURTEES: Get her out of here.

(4 TO POS.B, SAME SET)

CALLAN: After I find out why
she's come./

212. 3 (L)

M.C.U. JEAN.

JEAN: You phoned me. You told
me to meet you at this address./

213. 2 (a/b)

(3-S)

CALLAN: Did I? Now why would
I do that?

JEAN: You ... wanted to do a
deal about the photograph./

214. 3 (a/b)

(M.C.U. Jean)

Look, I've been thinking it over.
I'll tell you what you want to
know if you promise that my husband
never finds out/-

215. 2 (a/b)

(3-S)

CALLAN: I promise that he will if
you don't.

SURTEES: Get out - both of you!

CALLAN: Shut up. (TO JEAN) Sit
down.

SURTEES: I said, get out of
here!

Preview 3

(On 2, Shot 215)

PULL BACK & LET JEAN
SIT.

BRING CALLAN to SIT in
2-S, & SEE SURTEES BEGIN
to PACE L. & R. BEHIND
CHAIR.

CALLAN: Shut up! (PAUSE)

Let's have it.

JEAN: I was working for Freddy
at the time.

CALLAN: Skip that bit. Who
hired you?

216. 3 (L)
C.M.S. JEAN.

JEAN: He said his name was
Hunter.

CALLAN: He would. Where did
he take you?

JEAN: He collected me from
Freddy's. It was late - about
ten o'clock, I think. We went
to an address in Camden Town/-

217. 4 (B)
2-S, JEAN/CALLAN.

CALLAN: Camden Town? What address?

JEAN: I can't remember. It
was five years ago ...

CALLAN: Describe it.

JEAN: Oh, it was an old terrace
house in a back street. We went
upstairs - two flights, I think -
and into a room. A bedroom.
There was a man in the bed asleep.

218. 2 (B)
C.M.S. SURTEES.

CALLAN: Him?/

SURTEES: I don't want to listen
to any more of this/-

219. 3 (L)
3-S, JEAN/CALLAN/SURTEES
o/s SURTEES.

Preview 2

(On 3, Shot 219)

CALLAN: Just be quiet! Anybody else around, apart from Hunter?

JEAN: Another man with a camera. A flash camera. He took some photographs.

CALLAN: Go on.

SURTELS SLOWLY TURNS
to CAMERA.

JEAN: Well, you don't need details, do you?/

220. 2 (B)
M.C.U. CALLAN.

CALLAN: What price modesty? In your case, two-fifty quid, wasn't it?/

221. 3 (L)
M.C.U. JEAN.

JEAN: It was the best payment I'd ever had./

222. 4 (B)
2-S, JEAN/CALLAN.

CALLAN: This place in Camden Town. Would you recognise it again?

JEAN: I think so -

CALLAN: Listen carefully. Was it near the canal with a pub on one corner and a bottling factory on the other?/

223. 3 (a/b)
(M.C.U. Jean)

JEAN: There was a place that looked like a factory -

(4 REPO. L)

CALLAN: And the two men. You could identify them?

Preview 2 (fast)

(On 3, Shot 223)

224. 2 (B) JEAN: Yes./
M.C.U. CALLAN.
225. 3 (L) (As Callan rises) CALLAN: Very good, Mrs. Price,
3-S, JEAN/CALLAN GOING to very good. I might ask you to
HER/with SURTEES R. do just that.
- CRAB to SEE CALLAN TAKE
JEAN OUT.
- SURTEES: What the hell are you
playing at, Callan ...?
226. 5 (F) (in CORRIDOR) 24A. INT. CORRIDOR. NIGHT.
2-S, JEAN/CALLAN.
- CALLAN: Straight home, Mrs. Price.
Don't discuss this with anyone, and
don't get lost. I'll be in touch.
- HOLD JEAN SINGLE OUTSIDE
DOOR, as CALLAN SHUTS IT.
227. 3 (L) (A full beat after door 24B. INT. SURTEES' FLAT. NIGHT. BOOK B-3
2-S. /closes)
- BRING CALLAN d/s to
SURTEES.
- SURTEES: You're looking pleased
with yourself, Callan.
- CALLAN: Eighteen months ago we
closed up an opposition house in
Camden Town. I'll tell you
about your Mr. Hunter.
228. 4 (L. of B) His name's
M.C.U. SURTEES.
229. 3 (a/b) Vassily.
(2-S)
230. 4 (L. of B) Profession - espionage.
C.U. SURTEES.
- Employers,
the Committee for State Security.
231. 2 (B) SURTEES: The K.G.B./
C.U. CALLAN.

⁺
SLUNG PIC.
in LALL

GUARD/X
contd.

Room C
to Pos. 1
Hunter's
Office.

Previous 4 (fast)

(On 2, Shot 231)

232. 4 (a/b) CALLAN: Present whereabouts -
Wormwood Scrubs.
 (C.U. Surtees)

(2 TO POS.A, HUNTER'S
 OFFICE; 5 TO POS.B,
 CELLAR)

233. 1 (B) 25. INT. HUNTER'S OFFICE. NIGHT. BOOM C-1
 LOOSE on CROSS.

(4 REPO. R, BACK TO
 POS.B, 3 L.S. SET)

ADMIT HUNTER BOTTOM of
 FRAME.

LET CROSS GO - & LET
 HUNTER GO to DESK.

CROSS: Just going out to
 relieve Mallory, sir. Any
 change in the instructions?

HUNTER: No ... watch and wait.
 Watch and wait.

CROSS: Very good, sir.

GRAM F/X
 thru scene
 a/b

234. 5 (C) 26. INT. SURTEES' CORRIDOR. NIGHT. F/P A-1
 SEE CALLAN GO from DOOR
 to LIFT.

SEE INDICATOR LIGHT
 WORKING, & PAN CALLAN
 DOWN f/g STAIRS.

GRAM F/X:
 LIFT
 DESCENDING

235. 4 (B) 27. INT. SURTEES' FLAT. NIGHT. BOOM B-2
 SEE SURTEES SWITCH
 RECORD-PLAYER ON, &
 SIT.

F/X: FRONT DOOR BUZZER.

GRAMS:
 "ARCHDUKE
 TRIO"
 (BENTONVILLE)
 (DECCA,
 ACL-125)
 (As Surtees
 puts disc
 on)

ASSEMBLY EDIT

(4 TO POS.E, 5 TO POS.F,
 SILENCE)

(CALLAN to HUNTER'S OFFICE)

236. 1 (B)

M.S. CALLAN.

PAN HIM to 2-S with
HUNTER.

28. INT. HUNTER'S OFFICE. NIGHT.

BOOM
C-J.

GRAM F/X
a/b

CALLAN: I think we've cracked
it, sir.

TELEPHONE (16-30) (0'11'9")

CROSS COMES DOWN BASEMENT
STEPS, GOES to 1ST CELLAR
DOOR on L, & KNOCKS. (0'11'4")

T/C (7). EXT./INT. FLATS. NIGHT. S.O.F.

237. 3 (D)

M.C.U. MALLORY.

PULL BACK to ADMIT
CROSS for 2-S.

29. EXT. CELLAR. NIGHT.

MINIBOOM-1

GRAM F/X:
NIGHT
TRAFFIC
ATMOSPHERE.

CROSS: What's new?

MALLORY: I'm not sure.
Listen.

CROSS: (PAUSE) Well?

MALLORY: Somebody's been
ringing him for well over
five minutes. He doesn't
answer.

CROSS: He's gone to bed.

MALLORY: The light's still
on in the lounge.

CROSS: Sure you haven't missed
him?

MALLORY: Positive.

GRAM F/X:
TELEPHONE
RINGING OUT
CONTINUOUSLY
(bugged phone
as MALLORY
SWITCHES ON
TAPE RECORDER)

LET CROSS GO.

A S S E M B L Y E D I T

(2 IN TO - 44-154 HUNTER'S
OFFICE: 3 - OFFICE, JENKINS
FILE)

(CROSS to SUPPLY: PLAT)
(ROOM B to POS. 4, SAME SET)

238. 5 (F)

BRING CROSS from LIFT
in L.S.

PAN HIM to SURTEES' DOOR.

30. INT. SURTCLIFF CORRIDOR. NIGHT.

WISCONSIN
-1

GRAM F/X:
LIFT G.L.S
OPENING &
SHUTTING.

GRAB:
BEETHOVEN
a/b, TEN
MINUTES
into TRIO,
heard from
outside
Flat door.

239. 1 (B)

2-S, CALLAN/HUNTER.

31. INT. HUNTER'S OFFICE. NIGHT. BOOM 3-1

GRATE F/X
7/1.

HUNTER: And if Vassily wasn't
the imposter?

CALLAN: He was. Surtees described him in detail. It's Vassily, all right. And he'll recognise him as soon as he sees the photograph.

HUNTER: It just doesn't sit
right, Callan.

LET HUNTER X L. & OUT
of FRAME.

CALLAN: It's more right than it was two hours ago. At least Surtees has agreed to hold back publication.,

240. 2 (A)

M. C. U. HUNTER.

Preview 4

(On 2, Shot 240)

HUNTER: I'm not under-estimating
it. I'll get on to the Scrubs
tomorrow.

BRING HUNTER to
TELEPHONE.

F/X: TELEPHONE RINGS.

HUNTER: (CONTD.) Hunter.

241. 4 (E)
M.C.U. CROSS.

32. INT. SURTEES' FLAT. NIGHT. BOOM B-4

GRAM F/X:
VERY
DISTANT
TRAFFIC
(a/b)

TILT to SURTEES' BODY.

CROSS: (ON PHONE) Cross, sir.
I'm in Surtees' flat. Some-
thing serious. He's been shot,
sir.

242. 1 (B)
2-S, HUNTER/CALLAN.

33. INT. HUNTER'S OFFICE. NIGHT. BOOM C-1

GRAM F/X
(a/b)

HUNTER: (ON PHONE) Stay put.
I'll be right over. (PHONE DOWN)
So we've cracked it, have we,
Callan?

A S S E M B L Y E D I T

(1 TO POS.J, JEAN'S FLAT)

(CALLAN & HUNTER to SURTEES' FLAT)

(BOOM C to POS.2, SURTEES' FLAT)

243. 4 (E)
2-S, SURTEES' BODY/CROSS.

34. INT. SURTEES' FLAT. NIGHT. BOOM B-4, C-2

GRAM F/X
(a/b)

F/X: FRONT DOOR BUZZER.

(On 4, Shot 243)

LET CROSS GO u/s R.

SEE FEET of HUNTER, etc.
on ROSTRUM, HOLDING SURTEES'
BODY f/g.

DEVELOP to 3-S with
CALLAN X-ing L. f/g.
INCLUDE PART of SURTEES'
BODY.

HUNTER: The back of the head.

Well, that won't pass for suicide.
Not unless he was a contortionist.

CROSS: Sir - the notes are gone.

HUNTER: You're sure?

CROSS: I've turned the place
upside down.

HUNTER: Right. First things
first. And the first thing's to
get rid of this body. Cross,
organise it. Pack some clothes
in a suitcase. Don't forget his
razor and tooth-brush.

CROSS: Right, sir.

CROSS GOES u/s L.

HUNTER: Your Mrs. Price, Callan.
She came here to get the notes and
the photographs -

CALLAN: There was no photograph.

HUNTER: She thought there was.
Callan, I want those notes. Take
Mallory to help you get them.

LET CALLAN GO.

A S S E M B L Y E D I T

(4 TO CALLAN)

(CALLAN to JENNIS TIAO)

244. 3 (H)

LOOSE on BEDROOM DOOR.

35. INT. JEAN'S FLAT. NIGHT.

BOOM 1-4
MALLORY

GRAN F/1:
VERY
DISTANT
TRAFFIC
(thru scene
a/b)

F/X: FRONT DOOR BELL
RINGING INSISTENTLY.

PAN JEAN to FRONT DOOR,
& ADMIT MALLORY & CALLAN.

JEAN: What ... ?

245. 1 (J)

LET MALLORY & CALLAN GO
L. & FAVOUR JEAN L. to
3-S with MALLORY through
in BEDROOM & JEAN BETWEEN
THEM.

CALLAN: Take the bedroom apart.
I'll do in here.

(3 TO POS.G, SAME SET)

JEAN: Stop it! Stop it!
What are you looking for?

CALLAN: Where are the notes?

JEAN: What notes?

CALLAN: The ones you took
from Surtees' desk - after you
knocked him off.

JEAN: He's dead ... ?

CALLAN: Very.

JEAN: But - I didn't do it.
I left before you did ...

CALLAN: Left the flat, but not
the building. What did you do?
Hang about on one of the upper
floors until I'd gone?

(On 1, Shot 245)

JEAN: Why would I want to do
a thing like that?

LET CALLAN GO R, & PAN
JEAN R. for 2-S.

CALLAN: As if you didn't know!

246. 3 (G)

2-S, JEAN with MALLORY
COMING out of BEDROOM.

JEAN: I told you the truth!

MALLORY: No sign of them - but
I found this.

JEAN: No! He's lying - I don't
have a gun/-

247. 1 (J)

C.M.S. CALLAN.

BRING HIM L. to TIGHT
3-S with JEAN & MALLORY.

CALLAN: You're going to tell me
where the notes are if I've got
to break your neck -

F/X: TELEPHONE RINGS.

MALLORY: There's an extension
in the bedroom.

MALLORY GOES u/s & OUT.

HOLD 2-S as JEAN TAKES
TELEPHONE.

JEAN: Hello.

248. 2 (A) (HUNTER'S OFFICE) /
As directed

(To include PHOTOGRAPHS
of PEOPLE ENTERING &
LEAVING SURTEES' BLOCK
of FLATS)

36. INTERCUTTING:

INT. HUNTER'S OFFICE. NIGHT. ROOM C-1

&

INT. JEN'S FLAT. NIGHT.

BOOM A-1

HUNTER: Mrs. Price?

GRAM F/X
in both
sets 2/3

JEAN: (DISTORT) . Yes?

Preview 1

(On 2, Shot 248)

249. 1 (J) (JEAN'S FLAT)
C.U. JEAN.

HUNTER: Tell Mr. Callan that
Hunter wants a word with him./

JEAN: It's - it's ...

CALLAN: Who?

JEAN: Hunter.

PULL BACK to 2-S as
CALLAN TAKES PHONE.

CALLAN: Yes?

HUNTER: (DISTORT) Callan?

CALLAN: Uh-huh.

HUNTER: (DISTORT) This is
Charlie speaking.

CALLAN: (PAUSE) Got you,
Charlie.

HUNTER: (DISTORT) When you
went visiting tonight, did you
use the service entrance?

CALLAN: Yes.

HUNTER: (DISTORT) Both
entering and leaving?

CALLAN: Well, no ... I left by
the front./

250. 2 (A) (HUNTER'S OFFICE)
C.U. HUNTER.

HUNTER: I thought you might
have. (PAUSE) It's odd that
we don't have a picture of you./

251. 1 (J) (JEAN'S FLAT)
C.U. CALLAN.

PULL BACK to SEE HIS GUN.

CALLAN: I don't quite understand
what you're getting at ...

Tape stop next

(CONTD. OVER)

(On 1, Shot 251)

PAN CALLAN R. & SEE
JEAN FLUNG R. on to
SETTEE.

CALLAN: (CONTD.) Down!

SEE CALLAN FIRE GUN.

F/X: GUN SHOTS.

T A P E S T O P (for SPECIAL F/X SET-UP)

252. 3 (G) 37. INT. JEAN'S FLAT. NIGHT. BOOM A-4
L.A. CLOSE on DOOR PANEL. & MINI-2
FULL BACK as MALLORY COMES
OUT of BEDROOM. GRAM F/X
contd.
JEAN: SCREAMS, CONTINUOUSLY.

253. 1 (J)
TIGHT 2-S, JEAN/CALLAN.

254. 3 (a/b) (On gun firing) /
(Mallory)
SEE HIM COLLAPSE & DIE.
F/X: GUN SHOTS.

255. 1 (a/b)
(C.2-S, Jean/Callan)
CALLAN: Shut up! Shut up!
PUSH IN on CALLAN.

A S S E M B L Y E D I T

(1 TO POS.B, HUNTER'S OFFICE)

(CALLAN to HUNTER'S OFFICE)

/TAKE WILD TRACK OF JEAN SCREAMING/

256. 1 (B) 38. INT. HUNTER'S OFFICE. NIGHT. BOOM
CLOSE on NOTES. C-1
TILT to HUNTER. GRAM F/X
a/b
HUNTER: The notes were in the
boot of Mallory's car. He came
damn near to sinking us.

Preview 2

(CONTD. OVER)

(On 1, Shot 256)

HUNTER: (CONTD.) Once you'd got on to Mrs. Price, he couldn't risk her giving the game away and causing Surtees to have second thoughts./

257. 2 (A)
M.C.U. CALLAN.

CALLAN: You know, I must almost have bumped into him on this way up to the flat./

258. 1 (B)
2-S, CALLAN/HUNTER.

HUNTER: Probably. If you left just after she did. He phoned her, of course. Wanted to throw us on the wrong track. Almost succeeded.

CALLAN: What about Mrs. Price?

HUNTER: There are good reasons why she should choose to be very discreet.

CALLAN: And if she ever chooses not to be?/

259. 2 (A)
CLOSE on GLASS as HUNTER FINISHES POURING.

HUNTER: You still owe us a debt, Callan.

PULL FOCUS to C.U. CALLAN.

GRAMS:
THEME

260. 4
"CALLAN" WALL CAPTION
(16" x 20") - with BULB
HANGING L. of FRAME.

*

*

SUPER CAPTION SCANNER
Closing credits ... over.

*

*

*

(On 4. Shot 260)

GRAMS:
THEME
(contd.)

SUPER CLOSING CREDITS from CAPTION SCANNER
(R. of frame):

- (3) Callan - EDWARD WOODWARD
- (4) Hunter - WILLIAM SQUIRE
- (5) Cross - PATRICK MOWER
- (6) Lonely - RUSSELL HUNTER
- (7) Surtees - RICHARD HURNDALL
Mallory - PATRICK O'CONNELL
- (8) Bishop - GEOFFREY CHATER
Jean Price - TRISHA NOBLE
- (2) Freddy - HAROLD INNOCENT
German Captain - ANDREW SACHS
- (10) Series created by JAMES MITCHELL
- (11) Story Editor, GEORGE MARKSTEIN
- (12) Designed by DAVID MARSHALL
- (13) Producer, REGINALD COLLIN
- (14) Directed by PETER DUGUID

SLIDE

THAMES COLOUR PRODUCTION

FADE SOUND & VISION

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